

MUSEUM NEWS

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TOLEDO MUSEUM OF ART
MARCH - - 1909



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.. MUSEUM NEWS ..

Vol. II No. 4

TOLEDO, OHIO

March, 1909



A GOOD SPORTSMAN by Edmund H. Osthaus
The Gift of E. D. Libbey

ANOTHER OSTHAUS

Presented by Mr. Libbey—A Word About
the Famous Toledo Painter.

President E. D. Libbey recently presented the Museum with a beautiful example of the work of Toledo's famous artist, Edmund H. Osthaus. The new picture is entitled "A Good Sportsman," and the reproduction herewith shown gives a very good idea of its charm and excellence. This is the second Osthaus Mr. Libbey has presented to the Museum. The other canvas, entitled "Afield," is also published in this issue. The Museum is fortunate in possessing these two splendid works by a man, sportsman and painter the city is proud to claim as its own. Mr. Osthaus was one of the founders and incorporators of the Toledo Museum of Art and has always been one of its most active trustees, at present a member of the Executive Committee.

Recently the New York Herald devoted a half page to the famous Toledoan, showing some of his latest paintings and running the following story about the man:

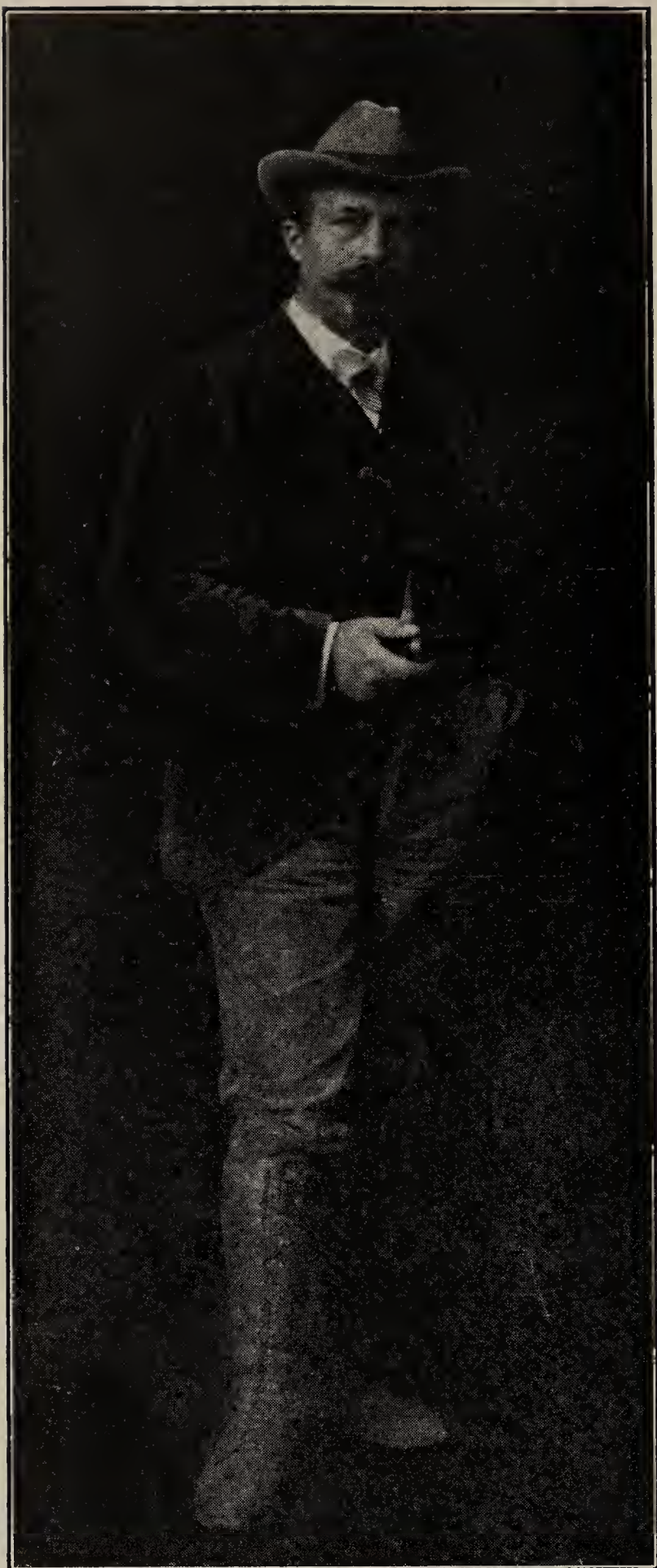
"Of two men who were at the field trials of the Continental Club, in North Carolina, and who have returned to this city, one brought back several paintings of dogs in the

field and the other a fine stock of enthusiasm for the artist's work and for the artist himself as a sportsman.

"These men are Mr. Edmund H. Osthaus, who, although a resident of Toledo, also has a studio in the San Remo, and Mr. Todd Russell, an authority on dogs and connected with the kennel department of Outing. His keen appreciation of the artist's work was not blunted by the fact that his own dogs were defeated at the trials by two belonging to Mr. Osthaus. It was highly interesting to hear Mr. Russell, as one speaking with authority on dogs, discuss Mr. Osthaus' dog portraits and other dog pictures.

"Today," said Mr. Russell, "the specialist has a recognized position which gains him credit within limits, and possibly causes him to be looked at as narrow from the broader viewpoint of general work. It is a pleasure, therefore, to find a man, a painter, who, while restricting his subject-matter to a limited field, is nevertheless master of the technique of his craft.

"Mr. E. H. Osthaus not only is a good dog painter, he is a good painter who paints dogs. His drawing is admirable, and his ability to execute a particularly vivid portrait of an animal is something that always attracts the trained craftsman who knows from experience that this kind of work, unusual as it is,



EDMUND H. OSTHAUS
By C. L. Lewis

calls for a very special kind of mastery of the difficult points of the art.

"The best man in any work is apt to be the one who brings to it the greatest amount of personal interest. Mr. Osthaus does his dog work from love of that part of the game, and he is fortunate in being so able in its portrayal. His personal friends have seen many landscapes by him that are admirable in composition and color. For this reason they are annoyed sometimes that he restricts himself to but one public field—that of painting dogs. Sometimes, however, they are pleased, for the lucky one who has an "Osthaus" of his favorite animal is not only qualified thereby to rank among sportsmen "who know," but has a constant reminder of how that dog really looked and was. That

is good portraiture and would be were the subject gods or men or little red apples.

"As it is, the result of Mr. Osthaus' work as a painter of dogs has been for all dog men, the perpetuation of the real type of excellence in each breed as he paints it. To the practical dog man there could be nothing of greater value, and its historical interest in days to come can hardly be estimated now.

DR. KURTZ COMPLIMENTS US

In the *Academy Notes*, the Organ of the Albright Gallery of Buffalo.

The *Academy Notes*, which is edited by Dr. Charles M. Kurtz, the efficient director of the Albright Gallery of Buffalo, runs in the March issue a cut of our new building and says, among other things, the following about us:

It is another tribute to the beauty and splendid adaptability of the Albright Art Gallery for its specific purpose that the committee formed to visit the leading art institutions of this country and Europe, to study the plans of the various art galleries of the world, should decide to commit the designing of the proposed Toledo Museum of Art to Messrs Green & Wicks of the city of Buffalo—designers of the Albright Art Gallery—in collaboration with a local architect, Mr. H. W. Wachter, of Toledo.

The designs for the Toledo Art Museum practically are completed, and "Academy Notes" has the privilege of reproducing in this issue a view of the main facade of the proposed museum building. The illustration sufficiently conveys the idea of the exquisite simplicity and dignity of the structure—two characteristics involved also in the Albright Art Gallery. The style of architecture employed is the Greek Ionic of the time of Pericles. Its motive and the proportions of its parts largely are derived from the Erechtheum of Athens. The structure will be built of marble and will have two hundred feet front by a depth of eighty-eight feet—at the present time—to be enlarged in future to one hundred and fifty feet. The building will stand upon a walled terrace, ten feet above the surrounding grades, with the front one hundred and seventy-five feet back from Monroe street.

The situation of the building is peculiarly admirable. It is the site of the historic home of the Scott family of Toledo, and was purchased for and presented to the Toledo Museum of Art by Mr. E. D. Libbey, President of the Museum. The lot, five hundred feet in front, by four hundred feet deep, contains many stately oak trees. The formal approach to the building will be one hundred feet wide, leading from Monroe street to the main entrance and into a large vestibule, with the Director's room on the left and a coat room on the right. From the vestibule, one will enter an imposing Sculpture Court, forty-four by sixty-six feet in area, finished in a stone of warm color. There will be eighteen monolithic stone columns serving to give the architectural ensemble and charm which add so much to a sculpture exhibit.



AFIELD by Edmund H. Osthaus
The Gift of E. D. Libbey

To the right and left of the Sculpture Court are the large galleries for pictures, each thirty-five by sixty-two feet in area, giving vistas across the Court of nearly two hundred feet. Connecting with and surrounding the Sculpture Court and these larger galleries, are smaller galleries for paintings. All the galleries are lighted from above in the same general manner which is a recognized merit in the Albright Art Gallery. The aperture for the admission of light is unusually large and is admirably arranged to give the best results obtainable on dark days. The artificial lighting will be equally excellent. Opposite the main entrance, across the Sculpture Court, are two entrances to a Greek theater, or Hemicycle, which will seat four hundred persons, and where lectures of art, chamber music concerts, or various educational activities will be held. This will constitute a beautiful and inspiring hall for any entertainment which may be given in it. In its dimensions, it is superior to the Hemicycle in the Albright Art Gallery.

The citizens of Toledo are to be congratulated upon the acquisition of such a beautiful Art Gallery—an institution which, undoubtedly, is destined to have great influence upon the development of the taste of the community—and which will be a monument to the splendid liberality of Mr. E. D. Libbey, President of the Museum, who has contributed so largely toward it, as well as to the other public-spirited citizens who have most generously co-operated in raising funds for the building of the structure. They are to be congratulated also upon having for the Director of the institution Mr. George W. Stevens, a gentleman whose enthusiasm and intelligent effort have done much to develop interest in matters artistic in Toledo. Mrs.

Stevens admirably has assisted her husband in the work, and perhaps equally deserves grateful recognition. Both Mr. and Mrs. Stevens have been connected with the Toledo Museum of Art since 1903.

In the five years which have passed since Mr. Stevens became Director of the Museum, the institution has outgrown its present quarters, the membership steadily has increased, and the Museum has come to take an important place among institutions of its class in this country. A year ago President Libbey made a proposition to the effect that he would give the Museum the property at present occupied—valued at fifty thousand dollars—provided a like sum could be raised by popular subscription. And notwithstanding the depressed condition of the times, Mr. Libbey's conditions were met and the required fifty thousand dollars were raised in less than twenty days. President Libbey, pleased with the hearty and generous response to his offer, then announced that instead of giving the property, he would give fifty thousand dollars in cash, and, in addition, a beautiful site for the Museum on Monroe street, near Scottwood—which had been purchased by him for fifty-five thousand dollars. His gifts to the Museum thus far amount to one hundred and fifty thousand dollars, or more than double what he originally proposed to give.

The Toledo Museum of Art has six hundred active members, and means are being taken to increase this number to at least one thousand.

The splendidly organized work for art that is going on in Toledo is most commendable and is an example to people of other cities, which could be followed to advantage.



°° MUSEUM NEWS °°

Toledo Museum of Art

E. D. Libbey.....President
 Robinson Locke.....Vice President
 I. E. Knisely.....Treasurer
 EDITED BY GEO. W. STEVENS,
 Director of the Toledo Museum of Art.

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EDITORIAL.

In previous issues of the Museum News, we have said a deal about ourselves. This number, then, is something of an innovation, inasmuch as we are allowing the other fellows to do the talking. Most of our space is occupied this month with reproductions of articles referring to the Toledo Museum of Art, which have appeared in other publications. We feel that our members will be glad to know what people are saying about us, both in Toledo and on the outside.

It is gratifying to announce that work has been commenced upon the new Museum of Art. Before long the granite terrace will have taken form and the white marble building will be rising on its substantial base. Things will move forward rapidly from now on, and there will be a consequent need of ready funds with which to meet the payments as the work progresses, accordingly as announced in another column the finance committee has issued a call for one quarter of

the subscriptions. It is gratifying to announce that the response has been a ready one and that within four days the money called for was all paid in. Another call will be made three months hence, however those who desire may pay their subscriptions at any time. We hope to have the building far enough along early in June to allow us to lay the cornerstone with proper and impressive ceremonies.

It has been a pleasure to receive the subscriptions called in by the finance committee, accompanied as they were, in almost every instance, by a letter containing something pleasant regarding the new building. Many subscribers have written that it was a pleasure for them to give towards such an undertaking, others declared that their only regret was they could not give more; nearly every letter contained some small word of encouragement and commendation. Under such conditions, there is no wonder that we are able to commence work on our beautiful new Museum of Art in this fair spring of nineteen hundred and nine.

AN APRIL EXHIBIT.

During April we will hang an exhibition of the work of Herman Dudley Murphy of Boston, a painter of dreams and poetry. The artist was born in Marlboro, Mass., in 1867. He studied at the Museum of Fine Arts in Boston and in Paris at the Julian Studio under Jean Paul Laurens and Benjamin Constant. He is an exhibitor in the Paris Salon and has been awarded medals at the Pan-American Exposition and the St. Louis Exposition. Some of his water colors were seen here last season in the American Water Color Society exhibit. Toledoans will enjoy viewing a large group of his work next month.

Recently Mr. Murphy's paintings were shown in the Albright Gallery at Buffalo. Dr. Kurtz, writing of the exhibit in Academy Notes, says in his introduction:

"For the third year in succession Hermann Dudley Murphy is represented by a special exhibition at the Albright Art Gallery. The twenty-five paintings in this collection, with one or two exceptions, depict Venetian subjects. During the past year Mr. Murphy has spent most of his time in Italy, and these paintings are the result. Those who have admired the artist's previous pictures will be charmed by the works now on exhibition. One notes the same exquisite coloring and refined technique that have characterized his former works—peculiarly appropriate for the interpretation of a city of such subtly artistic character."

MUSEUM NOTES.

The special exhibit in the galleries from March 4 to 12 consisted of some truly interesting landscapes in oil by W. Cole Brigham.

The American Art News of New York, on February 13, contained a picture and a lengthy description of the new Toledo Museum.

Mr. Carl B. Spitzer has presented the Museum library with a valuable volume on Turner's *Liber Studiorum*, with reproductions in colors of the seventy-one plates in the original.

The young men and women of the Sunday School classes of Mrs. A. W. Colter and Mrs. H. E. Simon of St. Paul's will visit the Museum on the evening of March 24 to view the American Water Color Exhibit.

Miss Lillian Bicknell, supervisor of drawing in the Toledo public schools, gave a most interesting talk on color before the members of the art department of the Federation of Women's Clubs at the Museum, Wednesday, March 3.

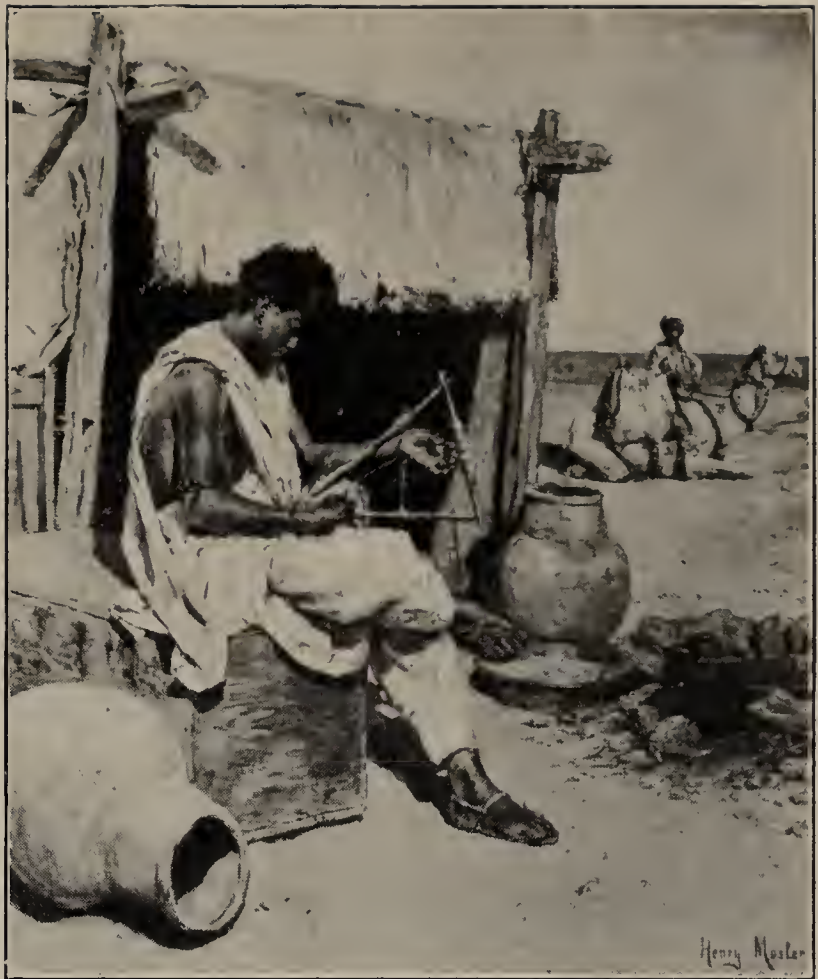
The Academy Notes of the Albright Gallery in a recent issue said: "The Toledo Museum of Art, in a city of perhaps a quarter of the size of Buffalo, has actually more contributing members than has the Buffalo Fine Arts Academy—a fact painful—for Buffalo—to consider."

Miss Helen J. Niles, Miss Lenna Qualley, director of the Art School, and George Stevens were judges for the recent annual exhibit of the Toledo Camera Club. John F. Jones was awarded first prize, The A. M. Woolson Cup, and the prize for the best group; C. C. Taylor was given second prize and M. W. Chapin third.

On Monday, April 5, the Athena Society will meet with Miss Florence Cooper, on West Woodruff, when Miss Georgia Ormond will read a paper on Spanish artists, and Miss Matilda Campbell will discuss current events. All season the Society has been studying Spanish art. The last meeting of the season will be held early in May.

Carrying out the wish of the late John T. Newton, the Museum library has received the art books in his library, including *Modern Painters* by Ruskin, five volumes; *Ruskin's Lectures on Architecture and Painting*, *A Concise History of Painting* by Heaton; *Art-Thoughts* by Jarvis; *Life of Sir Joshua Reynolds*, two volumes, and *Ruskin's Lectures on Art at Oxford*.

Mr. Theodore M. Davis of Newport, Rhode Island, whose excavations and finds in the tombs of the Egyptian kings have been the most important of recent years, has sent a third volume of his discoveries to the Toledo Museum Reference library, entitled *The Tomb of Siptah*, text by Maspero and illustrations in color by E. Harold Jones. These volumes are most valuable additions to our library, especially in view of our very excellent Egyptian collection.



THE BISHARIN MINSTREL by Mosler
The Gift of E. D. Libbey

The Bisharin Minstrel, by Henry Mosler, was presented to the Museum by President E. D. Libbey, who met Mr. Mosler in Egypt and requested him to paint some of the interesting types in and about Cairo. The artist selected the Minstrel. The painting was exhibited in the Paris Salon in 1906. Henry Mosler, the father of the painter of our *De Profundis*, was the first American painter honored by the French government by having work placed in the Luxembourg. His "Le Retour" was hung in that historic French gallery in 1879, and Mosler was decorated with the Legion of Honor.

MARCH EXHIBITS.

The American Water Color Exhibit will occupy the galleries during the last half of March. Over one hundred pictures will be hung, including the work of Carleton T. Chapman, Chas. Warren Eaton, Colin Campbell Cooper, Ben Foster, Childe Hassam, Will H. Low, Alice Schille, Mrs. E. M. Scott, Florence Snell and fifty others. It will be one of the most interesting exhibits of the season. At the same time there will be hung an exhibition of etchings and engravings by old and modern masters selected from the collection of Albert Roullier of Chicago. Miss Alice Roullier will be in charge and during her stay in Toledo will be the guest of Director and Mrs. Stevens. Miss Roullier, altho but little more than a debutante, is one of the foremost print experts in the country. Many of the prints will be for sale, and members will do well to look them over if they are in need of some good and important things for their home walls.

A LESSON FOR EVERY CITY

Is the Toledo Museum, Says the New York Herald.

The New York Herald of February 21st publishes a picture of the new Toledo Museum of Art and says:

"A Museum unendowed yet successful.

"Remarkable growth of Toledo institution due to genuine popular interest in its welfare.

"Special significance attaches to the new building which the Toledo Museum of Art is putting up. For in the success of this museum, directed by Mr. George W. Stevens, lies a lesson for every city anxious to have a public art institution but waiting for some one to come forward and endow it. The Toledo institution has no endowment, yet has forged ahead notwithstanding.

"The Toledo Museum of Art was organized seven years ago and its work has been conducted without an endowment or maintenance fund other than yearly dues paid by the members. The first home was in a large private residence which was rented. As time went on wings were thrown out on either side containing good sized galleries. The permanent collection is worth about \$100,000 and has been donated piece by piece during the last few years. It is hoped to open the new museum early in 1910.

"Messrs. Green & Wicks, of Buffalo, who built the Albright Gallery there, and H. W. Wachter, of Toledo, are the architects of the new building, which will be of marble in the style Greek Ionic. It will have a frontage of 200 feet by 100 feet in depth, and will be erected in a beautiful park in the heart of the city. Mr. E. D. Libbey, who is president of the museum, has given \$100,000 toward the new structure. When finished this will have cost somewhere in the neighborhood of \$250,000, most of which has been subscribed by 500 citizens of Toledo.

"The building will contain twenty galleries for permanent exhibitions of paintings and sculpture and for transient exhibits. The principal entrance will lead directly to the main or exhibition floor, and there will be a secondary or ground floor for club rooms, class rooms, art schools and secondary exhibits.

"Besides Mr. Libbey and the director, the officers of the Toledo Museum of Art are Mr. Robinson Locke, vice president, and Mr. Isaac E. Knisely, treasurer."

A HISTORIC DAY

Was the Heading on a Times Editorial Monday, March 1.

When the new building was started on Monday, March 1, the Toledo Times ran the following editorial under the caption, "A Historic Day":

"Ground will be broken this morning for Toledo's new Art Museum. Actual work will begin on what promises to be a monument to Toledo thru all the years. Pride in our great business institutions, pride in our pub-

lic schools and churches, pride in commercial triumphs, is commendable, but the public generally will take the greatest pride in the shaft erected for art's sake. Thru the years to come this building will tell other generations how the loyal men of Toledo of today were big enough and great enough to turn away from business and look to the beautiful in life. One of the best indications of Toledo's real greatness is that she has shown a keen appreciation of the finer instincts of life, has shown her love for the really beautiful and has produced the necessary funds to erect an art museum which is already attracting attention all over the world. During the past year New York and Chicago newspapers have devoted pages to Toledo's art life and our fame has been spreading to every art center on the globe.

"Thousands of dollars have been subscribed to the Art Museum and now cash is needed to carry on the work. It is estimated that \$10,000 a month will be required to enable the contractor to push the work. But one-fourth payment on the subscriptions is asked at this time, and today is the day to keep good your pledge. Make the day historical not only by the breaking of ground but also by making cash payment on your subscription. You will do this conscious of the great truth that you are contributing to a cause that means more for Toledo than you ever dream. Love of art, literature and music make men marked among men. A city's loyal devotion to the cause of one or of all makes that city universally respected. Toledo has won a high place by her pledges to this institution and today is the day to begin to redeem the promises."

THEY SIT ON THE FLOOR

Do the Normal School Girls When Listening to Museum Talks.

The young ladies of the Normal School who, under the efficient direction of Mrs. Ella M. R. Baird are fitting themselves for the profession of teaching, come frequently to the Museum to study the collections and listen to talks by the Director on subjects suggested by their principal. The March visit was devoted to Egypt and The Rosetta. Our fine copy of the stone, presented by Mr. S. O. Richardson, Jr., made easy the telling of the discovery of the meaning of the hieroglyphics and the consequent opening up of the closed book of ancient Egyptian history. During these talks to the young ladies of the Normal School during the past five years, they have been obliged to sit on the floor, seventy to a hundred at a time, which they have done gracefully and willingly, we having had no lecture room. Now that we are soon to have a comfortable auditorium, capable of seating four hundred persons, these "floor sitting" meetings will pass into history. Sitting on the floor is not so bad, however, inasmuch as it at once breaks the ice and puts the speaker and his hearers on friendly terms. Our new auditorium will be fitted with a fixed stereopticon and a lantern and slide room where talks can be illustrated at a moment's notice, day or evening.



THE PLOWERS by S. M. Seidenberg
The Gift of Albion E. Lang

THE PLOWERS

By Seidenberg—The Gift of Albion E. Lang to the Museum.

The large canvas by S. M. Seidenberg, which hangs in our permanent collection, was first shown in this country at the St. Louis Exposition in the Russian section. The painting illustrates an episode in the reign of Roman Galitski, Prince of Red Russia, who, returning from a successful campaign against Lithuania, brought home an enormous number of Lithuanian prisoners, whom he caused to be treated like cattle, yoking them to crude wooden plows. The picture shows three men and a woman driven afield like beasts, hitched with shackled hands and feet to the plow, or ralo, as it was called. Christian Brinton, writing of this painting in the Booklovers' Magazine, says: "For strength of handling, coupled with a moving sense of nature and a profound appreciation of dumb agony and forbearance, it would be difficult to excel Seidenberg's canvas." The painting is the gift of Mr. Albion E. Lang.

THE NEW BUILDING.

Contract Let and Work Commenced—The Spieker Co. to do the Work.

Since our last issue the building committee awarded the contract for the construction of the new building to the Henry J. Spieker Company of this city, and ground was broken Monday, March 1st. The Spieker company promises to have the building up and under roof by October 1st of this year. There will, of course, be a great deal to do

after the building has progressed that far. However, if the contractors are as successful as they hope to be, and agreed to be, the entire building will be completed in a remarkably short space of time.

It was originally intended, and so announced in our last issue, that the building would be constructed of Indiana limestone. The architect and the committee, of course, had longed to use marble, it being the material which conforms best to the classic style of the building. Marble, however, seemed out of question on account of its cost, which was estimated would have been at least seventy per cent. more than limestone. At almost the last minute the marble concerns, learning that the building would surely be of limestone, commenced to get busy and made overtures which the building committee could not ignore. The Vermont Marble Company finally agreed to substitute marble at such a slight advance of the cost of any other material, that their proposition was finally accepted.

Work having been commenced, the finance committee, knowing that according to the contract at least ten thousand dollars monthly would be needed, immediately sent out notices to subscribers to the fund, asking for a quarter of the amount subscribed. The response has been most gratifying and the committee is assured that it will have no difficulty in meeting the demands to be shortly made upon it.

Another call for funds will be sent out in three months time, in the meantime, those desiring to pay their subscription in part or in full can do so by sending their checks made out to I. E. Knisely, care Northern National Bank.

OUR CAMERA CLUB

Had a Fine Exhibit and Inspired the Blade Editor.

Our now famous Toledo Camera Club, which is holding exhibits at present at Dresden, Amsterdam and Copenhagen in Europe, and Jamestown, N. Y., and will soon send another to Montreal, Canada, has just closed its annual exhibit at the Museum. The club made a fine showing and inspired the following editorial in the Blade:

"Ruskin, in one of his more lucid essays, advances the hypothesis that the ease and daring of the Grecian Artists were due to a fortunate freedom from fixed ideals. Egypt and Chaldea were influences too slight to have a bearing on a racial taste. Greece, so far as art was concerned, had neither a past nor tradition. The artists labored as free-men, without chains, without enslaving precedent.

"The point that Ruskin made—as we understand him—was that there were too many conventions in art. Aesthetics had been reduced to rules. The modern artist became a great man, a striking, inspired man, largely so far as he succeeded in defying the code and avoiding the paths beaten by his predecessors.

"The words of the doughty English essayist were brought forth from the dim recesses of memory by a visit to the exhibition of the Toledo Camera Club and the American Photographic Salon at the Museum of Art. Here are presented the achievements of workers, joying, adventuring, with a new art. The infinite variety, the refreshing quality of the exhibits speak eloquently of a freedom from restraint. No writers, with foot rules, compasses and dampening prejudices have yet written with sufficient authority to direct what shall be done and what shall not. The whole wide world is open to the photographer now—the skies, the waters, the streets, the woods, the fields, the homes—and he is accepting the invitation happily and eagerly with never a thought as to what Smith, Jones or Brown might say about the matter. It was thus the confident-handed Greeks played with marble and clay.

"One thing at the exhibition it was a pleasure to discover. This was that the camera folk were recognizing the beauties of the lake ports and the industrial quarters of the labor cities. So far as we know, only one painter of note has interested himself in the Great Lakes. It is a woeful oversight of an entrancing realm. If one will cast aside preconceived ideas, forget the lectures of the teachers, he will find romance and poetry to his full content from any wharf in Toledo. An iron bridge is not ugly unless one chooses to hold to the conventional habit of railing against the products of the steel makers, nor are the gaunt arms of the coal loaders, the blunt tugboats and the long, towering hulks of the ore carriers. American painters make summer pilgrimages to the Thames and bring back a score of prized canvasses that are no more picturesque, no more appealing to the eye, than would be picture of the lower stretches of the Maumee.

"The photographers have beaten the men of oil and water color to the field. One may wonder if they will be able to hold it for their own."

A BLADE EDITORIAL

Under the Caption "The Museum Defies Tradition."

The following editorial appeared in the Toledo Blade of February 20th:

"The building committee for the Museum of Art cannot be commended too highly for the celerity with which it works. It is only a few weeks ago that the plans were decided upon and between then and the letting of the contract it had been determined to construct the museum of marble and granite instead of limestone and granite.

"It is not usual for structures of this sort to rise with any degree of speed. In truth, tradition seems to direct that a fine show of hesitancy and caution is a necessity. Thus by the time the ordinary museum is ready for the public's view, it is about a dozen years behind the times.

In the case of the Art Museum building in Cleveland the funds have been in the hands of the trustees—with the exception of those who have died in the meanwhile—for more than twenty years. Today there is still some uncertainty about the site, and the board meets every few weeks to discuss, with the greatest gravity, the selection of a location. Why a private enterprise, or a semi-private one, should progress with so much rapidity, with so much more satisfaction, than a public undertaking, is one of those things for which a logical explanation will probably never be offered.

The builders promise to have the new Art Museum under roof by the first of October. It will probably be spring before the interior will have been made ready for the transfer of the treasures now in the Madison street building. To put up a Museum and occupy it within eighteen months will be a heavy blow to custom, which rules in such business, but no one will doubt its possibility. This has always been an irritating thing about the snail-like pace affected in public building—everyone knew it was possible to move faster. The only dispute that could arise would be over the ability to go slower.

A LETTER FROM KANSAS CITY

Telling Us How They Will Start a Museum —What Other Cities Do for Art.

Toledo has done well, but other American cities are up and awake, and we must look to our laurels. More and more all over the country municipalities are realizing that Museums of Art are a most necessary part of the modern educational system. Kansas City is wide awake, has done wonders and is after information, as the following letter sets forth:

Mr. George W. Stevens, Director, Toledo Museum of Art. My Dear Sir:

We have just received a favorable decision from the city council committee having in charge a proposed bond issue of four million dollars for municipal improvements. The decision gives \$175,000 for an Art Museum, an amount which we hope to have increased to \$300,000 at least. I am, therefore, seeking information from all eastern museum directors, that we may profit by their experience. Will you kindly outline a reply which will cover the following questions?



THE FISHERMEN by A. A. Kondriavtseff
The Gift of A. M. Chesbrough

1. Site of museum ; park, or city?
2. Site given by city, or private individual?
3. Museum building; donated by private individual, or city? Cost? Space?
4. Maintenance; by membership fees, or city appropriation?
5. Membership enrollment; life—sustaining—annual—total receipts?
6. Museum departments?
7. Museum attendance; annual.

Any information or advice which you may see fit to give us will be greatly appreciated,
Very sincerely yours,

GEO. B. PENNY.

Kansas City will enjoy the distinction of being the first American city to establish a Museum of Art through its common council. The history of museums in this country is generally very much like that made by our own Museum—they have been fostered by private citizens and supported by contributions of interested people. In some American cities, where the Museums have become a necessary part of the life of the community, cities have given the institutions substantial aid.

It is interesting to note the liberal support given to museums of art by the cities of New York, Chicago, St. Louis and Philadelphia. In these cities no attempt has ever been made to bring any political influence to bear upon the management of the museums. The boards of trustees are independent bodies, on which the cities have generally a small ex officio representation. In return for aid given

by the city, the museums are generally opened free five days or more a week.

The Metropolitan Museum of Art received \$160,000 from the city in 1897 towards the payment of its running expenses of \$253,302.12.

The Brooklyn Institute of Arts and Sciences, which has two buildings, received from the city in 1908 \$95,000 for the annual maintenance of its museums. In 1909 it will receive for the same purpose \$103,905. The site of the central museum comprises about twelve acres of park land belonging to the city, on which part of the proposed building has been constructed and paid for by the city at a cost of \$1,900,000.

The Art Institute of Chicago received from the city in 1907-1908 \$63,528.43 towards its running expenses of \$83,558.92.

In April, 1907, the people of St. Louis voted to establish an art museum fund, to be maintained by a tax of one-fifth of a mill on the valuation of property in the city. This would have produced \$102,250 the first year, with an annual increase of about \$16,000. Legal difficulties have thus far prevented the payment of this tax to the museum, but the fund, now amounting to \$188,000, is expected soon to become available.

The Pennsylvania Academy of Fine Arts, Philadelphia, receives from the city annually for expenses \$7,500 and for scholarships \$5,000. The Pennsylvania Museum and School of Industrial Art in Philadelphia received in 1907-1908 from the state \$56,875, from the city \$16,250, and from the park commission \$11,177, in all \$74,302.



THE JOHN HERRON ART INSTITUTE
At Indianapolis Ind.

THE JOHN HERRON INSTITUTE

Of Indianapolis — Something About Its Founder and Its Director.

The John Herron Art Institute of Indianapolis should greatly interest the members of the Toledo Museum of Art, inasmuch as the money expended on the building is about the same as the amount which our association has at present at its disposal.

Some Museums in the country have cost millions, the Albright Gallery at Buffalo cost over seven hundred thousand dollars, and something like one hundred thousand dollars was spent on the Indianapolis building. The money in the last case was the bequest of Mr. John Herron, a quiet man of retiring disposition, whose interest in art was not even suspected by his fellow citizens. The will of Mr. Herron was a surprise to everyone, many of whom had never even heard of John Herron until he perpetuated his name and memory in the hearts of his fellow townsmen by giving to Indianapolis an Art Gallery destined, under the able direction of Mr. Wm. Henry Fox, to wield a potent influence in the life of the city.

The gallery was opened in November, 1906, and stands in the midst of spacious grounds, surrounded with great forest trees in the heart of the residential section of Indianapolis. On the ground floor are the offices, a library, a large and beautiful hall and five galleries devoted to the industrial arts. On the second floor are six large galleries for paintings lighted from above with skylights. On the grounds of the Institute an Art School has been established, where students may receive the best of instruction.

Mr. Wm. Henry Fox, the director, is an able writer on art topics and has long been identified with the art movement in the United States. At the St. Louis Exposition, in 1904, he was secretary of the department of Art and also secretary of the International Jury of Awards, representing Russia. Indianapolis has been most fortunate in securing his valuable services.

WOMEN WAGE EARNERS.

Their Night at the Museum the Subject of a Times Editorial.

On Friday, February 13, the morning of the regular monthly business girls' night at the Museum, the Toledo Times ran the following editorial:

Base your estimate of a man's character upon his opinion of woman and you will read him like an open book. Watch the man who scoffs at the girl who works, keep your eye on the business operations of the man who considers woman his inferior, and avoid the creature who considers the opposite sex legitimate prey. If Toledo has reason to be more proud of one thing than another, it is her great army of industrious business girls and women. Brave enough to face the world alone, courageous enough to challenge the wits of man in business, and plucky enough to fight her way to the front, this business girl of Toledo is setting a new standard. She no longer seeks—she is sought by the better class of the city's young manhood.

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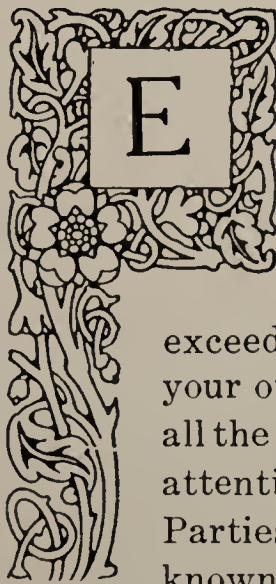
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She has ideas above the latest novel, the most spicy gossip of the swell set, and the latest stage production. She knows those things that interest men. She can talk politics, religion, history, art, music and literature. If she has improved her opportunities she has a knowledge of French and German and will trip you up occasionally on a Latin or Greek phrase. Little wonder men respect her and seek her society in preference to other girls. The reason is that she is companionable.

Best of all, this universal respect for the girl who works with hand and brain has been won on merit. While more fortunate girls are lost in the whirl of a social season, this girl has been developing her brain and planning for her future. She has realized that she must be worth while if she holds her place in the world. She has no social position to begin with, she says to herself, and she immediately sets about to win it on merit. What a blessing it is that she finds so many willing hands and so many influences for good on every hand! The new Y. W. C. A. offers her the one opportunity she is seeking, and if she can win in the face of every obstacle, education, society and position are hers if she takes advantage of all Toledo has offered her. Tonight the Museum of Art is thrown open to the Business Girl. She is invited to come and bring an escort. She will see the masterpieces on exhibition, and it costs her nothing. She is always welcome at the art museum just as everyone else is welcome, but this particular night has been set aside for her especial benefit and instruction.

What is the result of all this labor of love in behalf of the business girl? Simply this—today she holds the most enviable position of all. She is forcing man to look to his laurels in every line. She stands at the head of large business houses. Her judgment is supreme on purchase sales. She is taken into the conference of the heads of the departments. She is paid a salary some men would covet. She stands on her own feet asking no favors and accepting no courtesies just because she happens to be a woman. She works hard, she studies the big problems, and her intuitive knowledge of complex problems wins her the place she so justly deserves. Do not overlook or underestimate the business girl, my fine fellow, for you have got to take off your hat to her because of her superiority and not because it is a social custom. All honor to this great industrial army of Toledo women! May we never forget to pay them the homage they have won!

REQUEST FROM COLUMBIA UNIVERSITY.

The Department of Domestic Economy, of Columbia University, New York, has asked for a photograph of "The Weaver," by Benjamin N. Popoff, which was presented to the Museum by Mr. Harry E. King. The secretary, Benjamin R. Andrews, writes: "The photograph which you sent us is most interesting, we wish to make a collection of famous paintings of this sort and have them enlarged for the decoration of our laboratories of sewing, cooking and other household arts."



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